

JOHN-PAUL WHITE • Basso

Representation: **OVATION! Management**

Blanche Artis Lewis

6161 N. Hamilton • Chicago, IL 60659-4220 • 773-338-4182

BIOGRAPHY

John-Paul White made his professional singing debut with the New Orleans Opera as Zuniga in a cast of **Carmen** that included Placido Domingo. Since that auspicious beginning, he has appeared with such renowned European orchestras as the Berlin Symphony, the Frankfurt Alte Opera, and the Swiss Radio Orchestra. He made his European debut as Don Fernando in **Fidelio** at Stadttheater St. Gallen, Switzerland where he spent two seasons, and then for four years he sang major bass roles at the Staatstheater in Kassel, Germany. For three seasons he appeared in the internationally acclaimed Hersfeld Festival (Germany) and was a regular soloist with the Swiss Radio Orchestra, with whom he recorded Beethoven's **Missa Solemnis** for broadcast. He has also recorded Handel's, **Messiah** on the EMI label. A long list of American engagements include appearances with San Francisco, Santa Fe, Chautauqua, Baltimore, Cleveland, Grand Rapids, Detroit, and many others. Not limited to opera, he has also performed several seasons with the Bethlehem Bach Festival and was a resident artist at the renowned Marlboro Music Festival under the direction of Rudolf Serkin.

A native of St. Joseph, Missouri, John-Paul White received his undergraduate education at Baylor University, and then went on to study with the great Wagnerian soprano, Margaret Harshaw at Indiana University and The Curtis Institute of Music in Philadelphia, where he received his Diploma in Opera. Among the many awards received as a student are the Corbit Foundation Award and The Philadelphia Foundation Grant. White was also a district winner in the Metropolitan Opera Auditions, and a first place winner in the N.A.T.S. competition.

In his other role, as Professor White, his teaching and research have ventured beyond his own singing and have led him to work with individuals with various types of vocal fold injuries. He regularly sees referrals from Beaumont and Henry Ford Hospitals in Detroit, and is a voice consultant for the Professional Voice Clinic at Henry Ford Hospital. Professor White is a contributing author in the medical text, *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*, published by Thieme.

In March of 2001, John-Paul White was named the first Travis Professor of Music at Oakland University, Rochester, Michigan, honoring his many professional accomplishments and contributions to the university and the community. He continues an active performing career, and in May of 2001, he made his Carnegie Hall debut in New York as bass soloist in the Mozart Requiem, and in Beethoven's Mass in C.

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RESUME

Opera Roles

Beethoven	Fidelio	Don Fernando	Mussorgsky	Boris Godunov	Pimen
Britten	Midsummer Nights Dream	Bottom	Offenbach	Les Contes d'Hoffman	Crespel
	Noye's Fludde.....	Noye			
Debussy	Pelleas et Melisande	Arkel	Rossini	Il Barbiere di Siviglia	Basilio
Gounod	Romeo et Juliette	Frere Laurent	Saint-Saens	Samson et Dalila	Abimelech
Massenet	Manon	Pere des Grioux	Tchaikovsky	Eugene Onegin	Gremin
Monteverdi	L'Incoronazione di Poppea	Seneca	Verdi	Aida	King
	L'Orfeo	Pluto		Don Carlos	Inquisitore
Mozart	Cosi fan tutte	Don Alfonso	Weber	Rigoletto	Sparafucile
	Don Giovanni	Commendatore		Der Freischutz	Eremit
	Die Entfuhrung	Osmin			
	Idomeneo	Neptune			
	Le Nozze di Figaro	Figaro			
	Die Zauberflote	Sarastro, Sprecher			

Oratorio/Concert

Bach	Matthew Passion (Jesus), Magnificat	Mozart	Requiem, Missa Brevis, C Minor
Beethoven	Ninth Symphony, Missa Solemnis, Mass in C	Rossini	Stabat Mater
Britten	Worthy is the Lamb	Schonberg	A Survivor from Warsaw
Carissimi	Jepthe	Schutz	Requiem, Passion
Handel	Messiah, Dettingen Te Deum	Stravinsky	Les Noces
Haydn	Creation, Paukenmesse, Lord Nelson	Verdi	Requiem
Honnegar	Jean D'Arc		

Appearances

Opera

San Francisco Opera
Santa Fe Opera
Michigan Opera Theatre
New Orleans Opera
Chautauqua Opera
Cleveland Opera
Opera Grand Rapids
Toledo Opera
Dorian Opera Festival
Pine Mountain Festival
Staatstheater Kassel
Stadttheater St. Gallen
Stadttheater Bern
Alte Oper Frankfurt
Bad Hersfelder Festspiel
Apollo Opera

Oratorio/Concert

Baltimore Symphony
Indianapolis Symphony
Syracuse Symphony
Flagstaff Symphony
Akron Symphony
Delaware Symphony
Evansville Philharmonic
St. Joseph Symphony
Saginaw Symphony
West Shore Symphony
International Symphony
Marlboro Festival Orchestra
Bethlehem Bach Festival Orchestra

Berlin Symphony
Swiss Radio Orchestra
Budapest Philharmonic
Radio Symphony Orchestra of Warsaw
Northwest German Philharmonic
Dearborn Symphony
Warren Symphony
Battle Creek Symphony
Corpus Christi Symphony
New England Symphony
Mid America Productions

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REVIEWS

“John Paul White as Pluto, God of the Underworld, was imposing with his dark, weighty bass. From his entrance he dominated the scene.”

Hessische Allgemeine

“John Paul White was the worthy Seneca, who, in the famous farewell scene sang impressively with his expressive bass voice.”

Hessischer Rundfunk Frankfurt

“John Paul White sang Don Basilio with a glorious basso sound and acted with rare comic insight.”

Battle Creek Enquirer

“Among others with major assignments (Phillip Marshall by Seymour Barab World Premiere) noteworthy dramatically and vocally was John Paul White.”

New York Times

“Magic Flute contains some of Mozart's noblest music for basso, and it isn't too often a singer can do it justice. John Paul White, besides making a majestic figure as Sarastro, manages the low sonorous line with no strain.”

Philadelphia Inquirer

“There was a stirring, healthy basso sound from John Paul White.”

San Francisco Examiner

“John Paul White's appearance as Commendatore was commanding. White possesses a thunderous bass voice which made Don Giovanni's arrogance seem even more outrageous in light of his greatly intimidating presence.

The Grand Rapids Press

“Beethoven favored the male voices in this piece (Ninth Symphony/ and they accordingly, made the more striking impression. White, in particular, has a large voice that did full justice to the difficult writing.”

Syracuse Herald Journal

“John Paul White provided a cheerfully manipulative Don Alfonso. His height and solid bass voice gave him the presence of a larger than life schemer.”

The Saginaw News